volume 49:number 1
2016 summer

ROM

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

TATTOO HUNTER

AROUND THE WORLD WITH LARS KRUTAK

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CHIHULY

AN EXCLUSIVE Q&A WITH DALE CHIHULY p. 26

SUMMER 2016
Display until September 23, 2016
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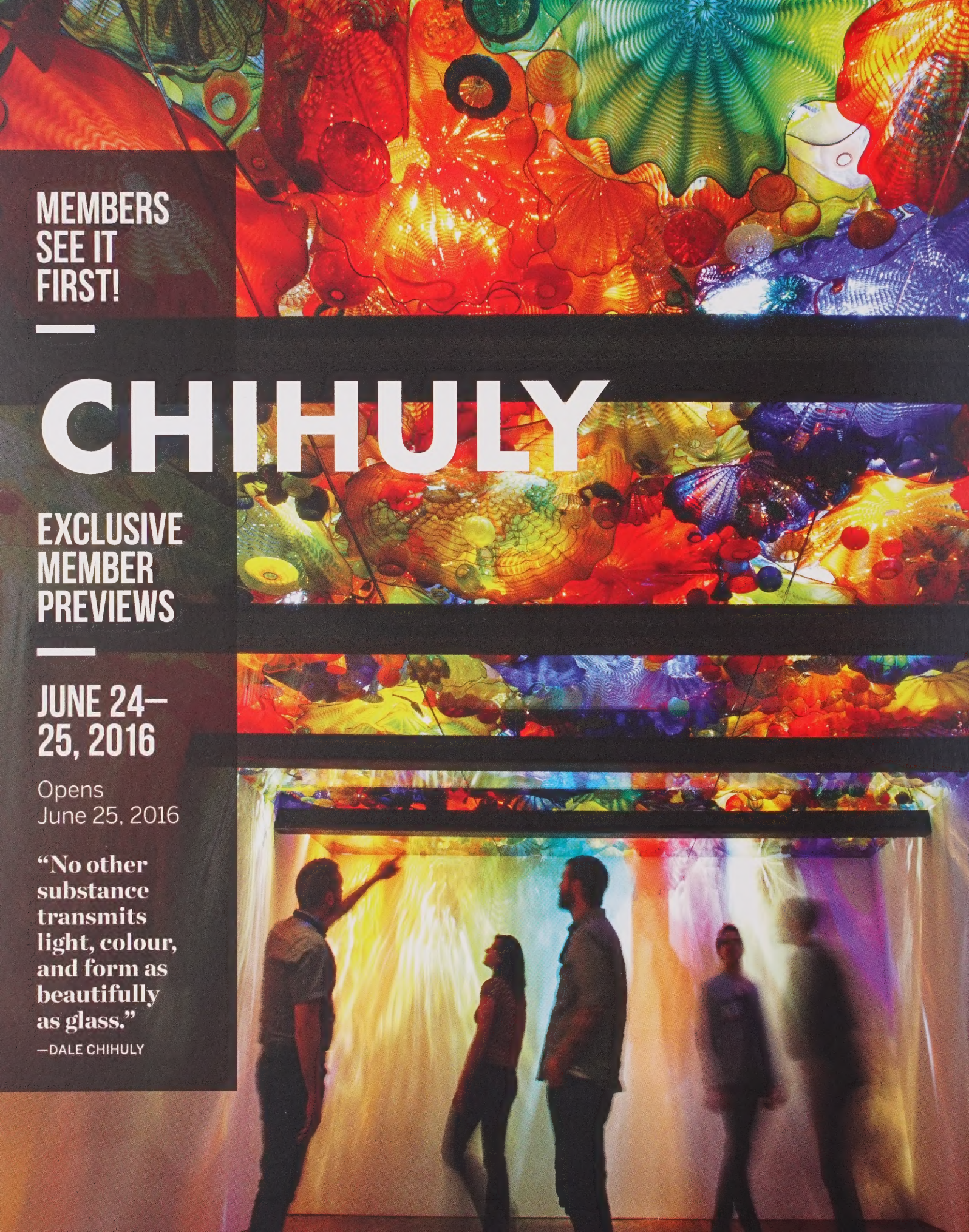

MEMBERS SEE IT FIRST!

CHIHULY

EXCLUSIVE MEMBER PREVIEWS

JUNE 24–25, 2016

Opens June 25, 2016

"No other substance transmits light, colour, and form as beautifully as glass."

—DALE CHIHULY

ON THE COVER
Persian Ceiling (detail)
by Dale Chihuly.

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Dale Chihuly, the man behind the glass

Persian Ceiling, 2012. 25 x 15. Montreal Museum of Fine Arts, installed 2013. © Copyright 2012 Chihuly Studio. All rights reserved. Dale Chihuly photo © Copyright 2016 Chihuly Studio. All rights reserved.
Ontario Bioblitz photo by Vincent Luk. Collections photo by Lance McMillan.

BRITTANY BUDANI

EDITORIAL INTERN

Brittany is passionate about history, archaeology, and books. After completing her internship at the ROM, she hopes to continue to blend her favourite things with a career in publishing.

DAVE IRELAND

MANAGING DIRECTOR, CENTRE FOR BIODIVERSITY

Dave is responsible for developing ROM programs, projects, and partnerships that help people understand and conserve nature. He is passionate about communication and making science accessible, and is an advocate for change.

LANCE MCMILLAN

PHOTOGRAPHER

Lance is a Toronto-based photographer whose focus is primarily visual journalism. He is currently photographing artifacts in the East Asian collection at the ROM while documenting what takes place behind the scenes.

DOUG WALLACE

WRITER

Doug Wallace is a Toronto writer and contract editor, principal of Wallace Media, and editor/publisher of *TravelRight. Today.* He works primarily in the lifestyle arena, writing about travel and food, fashion and beauty, and art and design.

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Adults: $17

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Admission is free on Tuesdays for Canadian post-secondary students with ID.

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Published through the generosity of the Louise Hawley Stone Charitable Trust.

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Indexed in the Canadian Periodical Index and the Canadian Magazine Index, and available online in the Canadian Business & Current Affairs Database ISSN 1911-947X and through Thomson Gale.

Canadian Publications Agreement #40068986.

Subscription cost (four issues) $20 including HST; outside Canada add $8 for postage and handling; single copies cost $5.95 plus HST. Contact Julie Govan at julieg@rom.on.ca to purchase a subscription.

The ROM is an agency of the Government of Ontario.

ROM magazine is printed on paper from well-managed forests and is chlorine and acid free.

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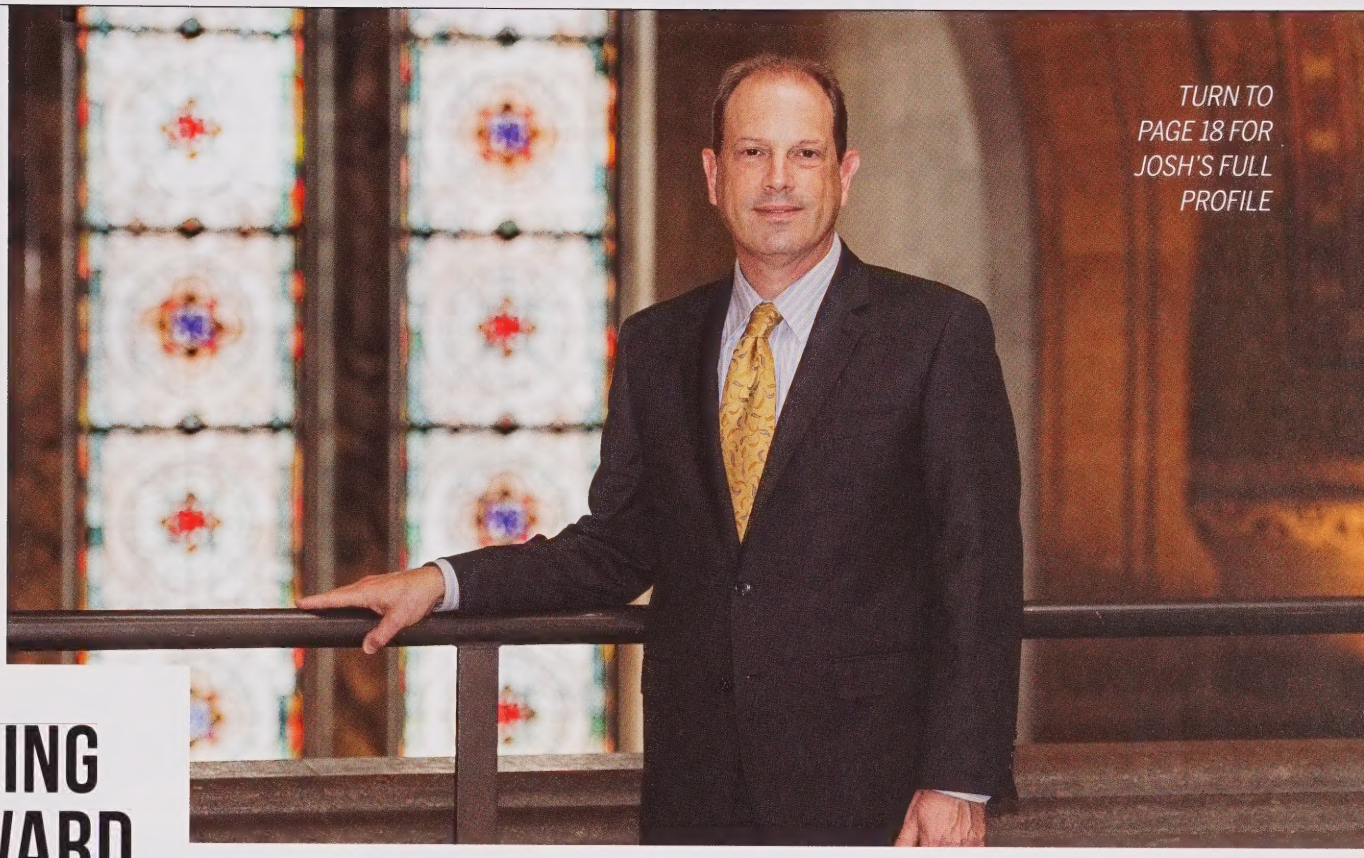

TURN TO PAGE 18 FOR JOSH'S FULL PROFILE

LOOKING FORWARD

The ROM's new Director and CEO shares his insight for the months ahead

I joined the Museum in late March and learned almost immediately about our extraordinary ROM Membership. Not only is it a large group—numbering almost 100,000, one of the largest of any museum in North America—but it is also a dedicated group. You, our Members, come to the Museum regularly, participate in programs, take part in family activities, and are generous with your feedback. As a newcomer, this is terrific to see. It is the support and engagement of our Members that help make the ROM such a vibrant and dynamic institution.

I am joining the ROM on the heels of a tremendously successful year. We had our best attendance ever, with 1.1 million visitors enjoying our exhibitions, especially *Pompeii: In the Shadow of the Volcano*, which drew both critical acclaim and 275,000 visitors. This year, too, has gotten off to a great start, and there is a lot more in store for you.

As you will discover in this issue of *ROM* magazine, we have an exciting summer planned. The following pages offer a small taste of what you can expect to find when you visit the Museum in the coming months.

On page 26, you will see our exclusive interview with Dale Chihuly. We recently had the chance to sit down with Dale to discuss his creative process and the inspiration behind his mesmerizing glass sculptures. I think you will find what he had to say as captivating as I did. Dale is returning to Toronto soon to prepare for the opening of the exhibition *CHIHULY*, which launches on June 24th with a special members-only preview and is not to be missed.

Another exhibition we hope you will come see is *A Third Gender: Beautiful Youths in Japanese Prints*. The show features stunning woodblock prints, paintings, illustrated books, and armour, and tells a pivotal story of the wakashu of Edo Japan (1603–1868), exploring the complexities of gender roles in the social culture of the era. A companion publication by the same name is available from ROM Press and includes even more of the beautiful woodblock prints from the ROM's renowned collection.

Don't miss our story *Minding the Store* by photojournalist Lance McMillan on page 22. Lance shares a behind-the-scenes look at how the ROM's curators and technicians manage and care for our extensive collections of artworks and natural history specimens.

Beyond these highlights, there are dozens of other programs slated for the summer, including our wonderful ROM Summer Club kids camp. I couldn't be more excited to be taking the helm of this exceptional institution. I hope our paths will cross when you come to the ROM in the coming months.

JOSH BASSECHES
ROM DIRECTOR AND CEO

COMING IN AUGUST

IN OUR FALL ISSUE

ART, HONOUR, AND RIDICULE
Asafo Flags from Southern Ghana

EXHIBIT A
Fashion meets function in the Earl of Pembroke's armour.

member news

calendar / special events / discount offers / meet a member

SUMMER

ROM Speaks

IT'S COMPLICATED: GENDER AMBIGUITY IN EARLY-MODERN JAPAN

Join internationally renowned scholar Joshua Mostow as he explores the roles of gender, sexuality, and erotic art in Japanese culture. Please note the lecture will contain explicit images and discussions of a sexual nature and is not recommended for those under the age of 18.
June 7

ROM Speaks

THE CULTURAL HERITAGE OF INDIGENOUS TATTOOING

Medicine, Myth, Magic, and Meaning. Join world traveller and leading anthropologist Lars Krutak as he shares his ongoing journey to understand how tattoos and other forms of body modification "make" the people who wear them.
June 14

ROM Speaks

TATTOOS SIGNATURE SERIES: ART FUSION

International tattoo artists bring their remarkable skills to the ROM! Artists will create collaborative art in the midst of ROM galleries, live music, and entertainment. Access to the *Tattoos* exhibition is included.
June 16

ROM Speaks

LOST IN TRANSLATION? GENDER AND SEXUALITY ACROSS TIME AND CULTURES

How do we understand representations of sexuality, including same-sex sexuality, across different historical and cultural moments without imposing contemporary norms? This panel will explore broader questions raised by the ROM's *A Third Gender* exhibition. Presented in partnership with the Bonham Centre for Sexual Diversity Studies at the University of Toronto.
June 21

Exclusive for Members

CHIHULY

MEMBER PREVIEW
Friday, June 24, 2016
1:00 p.m. to 6:00 p.m.

MEMBER PREVIEW
Saturday, June 25, 2016
10:00 a.m. to 12:00 p.m.

Exclusive for Patrons

CHIHULY

Join us for the opening party of this new exhibition.
June 23, 2016

RPC ROMWALK

July 14, 2016
Explore your Toronto on an RPC-exclusive historic ROMwalk. (All ROMwalks dates subject to change.)

YPC SUMMER PARTY

August 18, 2016
Don't miss our much-loved summer bash!

ROM FRIDAY NIGHT LIVE

The ROM's Friday Night Live, presented by Ford of Canada, is back this summer with a fresh lineup of themes, DJs, and a slew of fantastic food vendors to choose from. Tickets are available at **rom.on.ca**. Tickets will also be sold at the door starting at 7:00 p.m. Space is limited so arrive early!

Supporting Sponsor PERONI ITALY

Media Partner NOW

June 3
Indigenous NOW

June 10
Beatz

June 17
Make This

June 24
Colour ROMproud

Tour photo by Roger Yip. FNL photo by Tommy Nguyen of Social3 Photography.

TRAVELLING THIS SUMMER?*

Your membership card travels with you

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES
Enjoy free general admission all year long to Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, Art Gallery of Nova Scotia, and Vancouver Art Gallery.

SPECIAL GARDINER MUSEUM DISCOUNTS
ROM Members enjoy 25% off admission and 10% off at the Gardiner Bistro.

ROYAL BC MUSEUM
ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate.

*VALID ROM MEMBERSHIP CARD MUST BE SHOWN AT THE TIME OF PURCHASE.

FREE WEEKENDS

BLACK CREEK PIONEER VILLAGE
July 16 & 17, and
September 17 & 18

MCMICHAEL CANADIAN ART COLLECTION
August 13 & 14

RENEW YOUR MEMBERSHIP

STUDENT
1 yr $54

INDIVIDUAL
1 yr $97

NON-RESIDENT
1 yr $102

SENIOR FAMILY
1 yr $145

FAMILY OR DUAL
1 yr $149

ROM SOCIAL
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CURATORS' CIRCLE
1 yr $189

MUSEUM CIRCLE
1 yr $323

DIRECTOR'S CIRCLE
1 yr $626

YOUNG PATRONS CIRCLE (YPC)
$600+

ROYAL PATRONS CIRCLE (RPC)
$1,800+

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NEW TRUSTEE APPOINTMENT

The Membership program is an important aspect of the ROM's commitment to public access and accountability. Pursuant to the Royal Ontario Museum Act, ROM Members elect 3 of the 21 positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in the Winter 2015 issue of *ROM* magazine. Nita Reed was re-elected to an additional three-year term of office, effective July 1, 2016, to June 30, 2019, by acclamation.

She has served in leadership positions as an active and dedicated member of the Department of Museum Volunteers (DMV) of the ROM since 1995, including a term as President in 2011.

The ROM congratulates Ms. Reed and looks forward to working with her over the next three years.

ROMWALKS FOR MEMBERS

Join fellow Museum Members and see Toronto in a whole new light. Registration is required as space is limited. For more information go to **rom.on.ca/members/events**.

Look for the purple ROMwalk umbrella at the meeting places.

GIVE A ROM MEMBERSHIP

ROM Membership makes the perfect gift for **Father's Day, graduations, weddings, and birthdays**. Along with unlimited free admission to galleries and exhibitions, your friends and family will enjoy exclusive benefits all year long.

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GIVE AN UNLIMITED ROM MEMBERSHIP AND SAVE* $20

*ROM Members save up to $20 on select gift Membership levels. Purchase gift memberships at **rom.on.ca/members** or call **416.586.5700**. Use promo code MEMGIFT to save.

MEMBER PROFILE

Family Visit

JASON DONKERVOORT SHARES WHY THE ROM IS HIS FAMILY'S FAVOURITE PLACE TO VISIT

WHEN WYATT RECENTLY FILLED UP HIS ROM EXPLORERS PASSPORT, HE GOT THE CHANCE TO GO BEHIND THE SCENES. WE VISITED THE ROCK COLLECTION AND MINERAL LAB.

1 How often do you visit the ROM?
We visit at least twice a month.

2 What inspired your first visit to the ROM?
The kids. They wanted to see the dinosaurs, especially the *Ultimate Dinosaurs* exhibition.

3 If you could bring one person to visit the ROM with you, who would it be?
Wyatt always wants to bring his sister Emma, while Emma wants to bring her pretend friend. I think they just love sharing the experience!

4 What word would you use to describe your experience at the ROM?
Exciting!

5 What do you consider the greatest benefit of your ROM Membership?
Shorter and more frequent visits to the ROM.

6 Are there specific places in the Museum you find yourself coming back to visit?
There are three favourite spots for the kids: the dinosaur galleries, the biodiversity area, and the Bat Cave!

7 Is there a favourite object in the Museum that stands out to you as something you would like to have in your own home?
Wyatt would like to have the entire *T. rex* skeleton, with the augmented reality unit and the screen, so he can watch himself on the screen. Both kids want to have the *Challenge of Mining* game table in the geology area.

8 How would you describe the ROM to a friend who had never visited the ROM before?
The Museum has such a diverse collection; you will always find something new and interesting to learn about.

9 If you were to plan a perfect day, what would you plan to do before and after your time spent at the ROM?
It would be a meal at Shogun Restaurant, the Museum, and then a stroll along Philosopher's Walk, with a coffee.

10 Have you had any experiences at the ROM that we haven't asked about?
When Wyatt recently filled up his ROM Explorers passport, he got the chance to go behind the scenes. We visited the rock collection and mineral lab. It was amazing to see a part of the Museum we never get to see. Taking him was exciting for me as well; I had never had an opportunity like that before, and I have been a big fan of the Museum since I was young. ■

Photos by Roger Yip

Mahogany, Niger leather, and brass close nailing, c. 1934; from Rud. Rasmussen, Copenhagen.

Stainless steel, leather cover, latex foam rubber foundation, canvas, metal zippers and fasteners, c. 1969, Chicago.

ONE OF THE MOST RECOGNIZABLE EXAMPLES OF 20TH-CENTURY FURNITURE

NEW ACQUISITIONS

The Barcelona Chairs

SITTING PRETTY WITH THE ROM'S NEW ADDITIONS

In 2015 the ROM acquired two Barcelona Chairs. The chairs show two different aspects of the shift toward Modernism in European furniture design. Examples of both chairs were featured at the International Exhibition held in Barcelona in 1929. They were designed by two of the most influential European designer-architects of the century. The acquisition of these chairs was made possible thanks to a generous grant from the Mona Campbell Endowment Fund.

KAARE KLINT

The mahogany and leather "Red Chair" (top left) was designed by the Danish architect Kaare Klint (1888–1954), professor and head of the Department of Furniture Design at the Royal Danish Academy of Fine Arts; he is often described as the father of Danish modern furniture design. Essentially a simplification and subtle reworking of 18th-century English chair precedents, Klint's design (of which this is an example) won a Grand Prize at Barcelona that year, which is why it is also known as the "Barcelona Chair." A strong advocate of handcraftsmanship and the study of ergonomics, Klint fulfilled the challenge of uniting craft, design, and industry and fostered a "school" of Danish designers that would include Mogens Koch, Børge Mogensen, Arne Jacobsen, and Hans Wegner.

LUDWIG MIES VAN DER ROHE

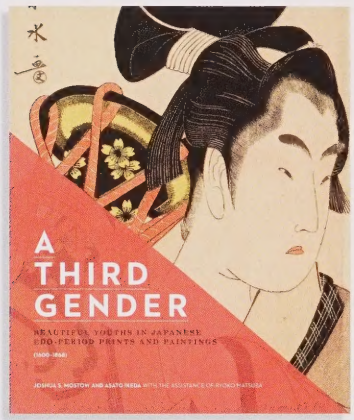
The other "Barcelona Chair" was designed by the German architect Ludwig Mies van der Rohe (1886–1969) in 1929. Versions of this chair were shown in the revolutionary pavilion that Mies designed for the German government at Barcelona. Totally different from Klint's chair, not only in the choice of steel and leather but also in the inspiration for its design, Mies's chair alludes to the curule chairs of classical antiquity, often depicted on Greek vases. Mies's "Barcelona Chair" has become one of the most recognizable examples of 20th-century furniture design and is identified with the International Style of modern architecture that came into being during the 1920s and 1930s.

SEE THE CHAIRS IN THE ROM'S GALLERY OF MODERN DESIGN THIS FALL.

NEW EXHIBITION

A THIRD GENDER

Groundbreaking exhibition examines unique gender roles of Edo Japan



Now available in the ROM boutique and online at **shop.on.ca**. Members' Price: $45.00, Regular Price: $50.00.

A Third Gender: Beautiful Youths in Japanese Prints explores issues of gender and tells a pivotal story of sexuality in Japan's Edo Period (1603–1868). The exhibition features a stunning collection of exquisite woodblock prints, samurai armour, a kimono, screen paintings, lacquerwork, and illustrated books exploring the role of the wakashu in Edo Period Japan.

A Third Gender is the first North American display on wakashu. Four hundred years ago in Japan, a complex social structure existed in which gender involved more than a person's biological sex. Age, position in the sexual hierarchy, and appearance were also considered. Fundamental to this structure were youths termed wakashu. Neither "adult man" nor "woman"—each a separate gender—wakashu were objects of desire for both, playing distinct social and sexual roles.

They constituted a third gender and are visually represented in the woodblock prints of the exhibition.

Along with the exhibition, ROM Press has produced a beautifully designed book on the subject. *A Third Gender: Beautiful Youths in Japanese Edo-Period Prints (1603–1868)* is written by Joshua S. Mostow and Asato Ikeda, with the assistance of Ryoko Matsuba. The book is available at the ROM Boutique and online at **shop.rom.on.ca**. The book reproduces over a hundred works, mostly woodblock prints and other illustrations from the 18th and 19th centuries. The ROM houses the largest collection of Japanese art in Canada, including more than 2,500 woodblock prints.

THE BLUE WHALE RECOVERY PROJECT

In April 2014, a 23-metre-long female blue whale washed ashore in the small community of Trout River, Newfoundland and Labrador. The ROM was granted permission to retrieve the whale for scientific purposes. The skeleton was shipped to Trenton, Ontario, where cleaning is being completed. In addition, DNA is being analyzed in the Laboratory of Molecular Systematics at the ROM, potentially yielding a treasure trove of evolutionary information for studying these whales and providing other useful information to help support the conservation of this magnificent, endangered species. This project is generously supported by Nita and Donald Reed and Jean M. Read.

STAY INVOLVED

You can help scientists understand and monitor blue whales and other cetaceans on Canada's east coast. Send your whale-watching photos to the ROM and Dr. Jack Lawson at the Department of Fisheries and Oceans via Twitter: **@ROMtoronto** and **@DrJWLawson**.

BOOKS

Available August 2016. Members' Price: $35.99, Regular Price: $39.99.

PAUL KANE: WANDERINGS OF AN ARTIST

Canadian artist Paul Kane (1810–1871) journeyed between Toronto and the Pacific coast in the late 1840s to illustrate the customs of indigenous peoples and "to represent the scenery of an almost unknown country." The narrative of the artist's years of travel was published in 1859, and it enjoyed immediate recognition by audiences hungry for information about North America's Aboriginal peoples. To Kane's disappointment though, the book was limited to 21 images and fell short of his desire for a fully illustrated account. Although Kane was pleased with the book's positive reception, it represented an unfulfilled dream and he longed for a future edition with "a much more extensive series of illustrations."

This July, the ROM will publish a facsimile edition of *Wanderings of an Artist*, bringing together for the first time Kane's narrative with the complete complement of images he painted to illustrate his story and experiences. Nearly 157 years later, this forthcoming edition from ROM Press will realize Paul Kane's ambition and provide readers with the full and complete illustrated account of his travels during the final years of the fur-trade period. ■

Whale illustration by Frank Sennholz, Soulpix. *A Third Gender: Beautiful Youths in Japanese Prints* and *Paul Kane: Wanderings of an Artist* are published through the generous support of the Louise Hawley Stone Charitable Trust.

Where in the World Are They?

WHO IS WHERE...AND WHY... AMONG OUR INTERNATIONAL CURATORIAL TEAM

SILVIA FORNI
Curator (African Arts and Culture)

In May, Silvia Forni went to Dakar, Senegal for the opening of the Dak'art biennale. At its 12th edition, Dak'art is the largest contemporary art biennale on the African continent. The main exhibition, curated by Simon Njami and a team of international consultants, included 66 artists from all over Africa and the diaspora. Besides the main official exhibits, Dak'art includes a multitude of independent projects organized by national and international partners in many locations around the larger Dakar urban area, Gorée, and Saint Louis. Dak'art brings together a large community of artists, curators, dealers, collectors, and art lovers. Besides the many exhibitons, the program includes public performances, concerts, fashion shows, community initiatives, symposia, and debates. Though very much intended as a showcase of African creativity for the international art world, in more recent years, Dak'art has included a growing number of initiatives that transform the cityscape and engage local communities. ◘

Contemporary art can be a powerful form of social commentary. In this recently acquired work, George Hughes adopts the narrative format of Asafo flags to create an allegory of the colonial encounter that denounces the structural inequality at the basis of European imperialism.

George Afedzi Hughes (b. 1962)
Gold Pyramid
2015
Acrylic and oil on canvas

What's the Buzz...

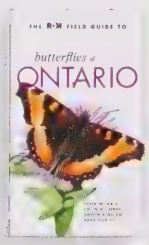
ROM ENTOMOLOGIST DISCUSSES THREATS TO WILD BEES AND HONEY BEES

ANTONIA GUIDOTTI

Title
ENTOMOLOGY TECHNICIAN

Career Highlight

CO-AUTHOR OF *BUTTERFLIES OF TORONTO* AND *THE ROM FIELD GUIDE TO BUTTERFLIES OF ONTARIO*
$29.99
Members' Price
$26.99

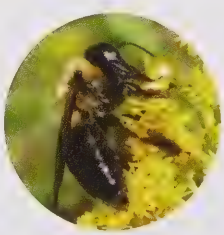


BOMBUS AURICOMUS

This Black and Gold Bumble Bee has collected a lot of pollen!

BEE FAMILIES There are 6 families of bees in Ontario

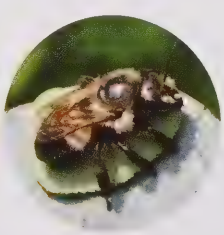
ANDRENIDAE
Mining bees



APIDAE
Bumble bees, Honey bees, and relatives

COLLETIDAE
Plasterer bees

HALICTIDAE
Sweat bees



MEGACHILIDAE
Mason and Leaf-cutting bees

MELLITIDAE
Oil-collecting bees

You can find a European Honey Bee hive in the Hands-on Biodiversity Gallery.

WHAT IS A BEE?

Bees, ants, and wasps belong to the scientific order *Hymenoptera*, whose members have four transparent wings in at least one form. Some wasps and flies look very bee-like and bees can vary in size, colour, and fuzziness. They aren't all black and yellow! The insects that bother you at a picnic in the summer are not bees but social wasps. Bees are more docile.

Many people think of honey bees when they hear the word "bee." The non-native European Honey Bee (*Apis mellifera*) is a managed species of bee—the only one in Canada that produces honey. But "bee" includes the over 20,000 species of wild bees found in the world (there are over 350 species in the Toronto area).

There are lots of news reports about "bees" in decline or disappearing; should we be concerned? The answer to this question is somewhat complicated. There are threats to both honey bees and wild bees. Let's address them separately:

WILD BEES

Wild bees are important pollinators of many native species of plants and some crops. Scientists suspect that SOME native bees are declining due to:

- competition from introduced bees such as honey bees and Wool Carder Bees (*Anthidium manicatum*)
- habitat loss (loss of feeding, nesting, and overwintering habitats)
- disease spillover from managed bees
- pesticides
- changing climate

Some natural factors (such as predators, parasitoids, food thieves, and the environment) affect their populations as well.

HONEY BEES

Non-native honey bees are used commercially to pollinate crops and for honey production. Beekeepers are financially impacted when a hive dies off and there is also a negative impact on honey bee pollinated crops. There are some similar factors affecting honey bees:

- disease outbreaks (Varroa mites, fungi, viruses)
- predators (small hive beetles)
- pesticides
- low quality diet—lack of diversity or availability of pollen sources
- poor hive management
- changing climate

It is thought that some combination of these factors may be causing some colonies to die off. There are also natural environmental factors affecting honey bees.

So yes, we should be concerned about the potential loss of bee species and the reduction in pollination services by all species of bees.

What bees are threatened or at risk in Ontario? So far, only two are listed as endangered: the Rusty-patched Bumble Bee (*Bombus affinis*) and the Gypsy Cuckoo Bumble Bee (*Bombus bohemicus*). Some other bumble bee species are in decline as well—the Yellow-banded Bumble Bee (*Bombus terricola*) is a species of Special Concern. The European Honey Bee (*Apis mellifera*) is not considered at risk.

Do all bees make hives? No. Honey bees make hives above ground, bumble bees use abandoned mice nests below ground. Many other wild bees will also nest in the ground (including sweat bees) and some nest in wood cavities.

How can we support native bee species in the GTA?
These suggestions are adapted from *The Bees of Toronto.*

- Plant a variety of native plants in your garden.
- Use little mulch so as not to cover up bare ground that ground nesting bees could use.
- Keep piles of twigs and small branches for bees to use.
- Submit bumble bee observations at bumblebeewatch.org.
- Don't use pesticides. ◘

FIND OUT MORE

The City of Toronto Biodiversity Series has recently published *Bees of Toronto: A Guide to Their Remarkable World*, available at your public library.

THE ROM'S REMARKABLE BEES...

ROM visitors love the live hive of European Honey Bees in the Hands-on Biodiversity Gallery. The queen bee is currently "spotted" with a bright green dot. As long as she is near the front of the display, visitors can find her, and receive an "I found the Queen Bee" sticker.

MOST COMMON QUESTIONS:

"Are they alive?" Yes, they are. Look closely at the hive and you will see how busy these bees are.

"What do they eat?" Mainly honey. The worker bees, all of whom are female, spend some of their time out of the hive collecting nectar and pollen. The nectar is converted into honey through fermentation. The bees eat this honey during the year as their food. Winter is always hard for the bees because they are not native to Canada. In fact, Canada has no native honey bees. The honey bees at the ROM are originally from Buckfast Abbey at the edge of Dartmoor in England. Dartmoor is the famous setting for *Sherlock Holmes and the Hound of the Baskervilles*. Dartmoor would provide a year round source of flowers, so the bees would continually be out collecting nectar and pollen. Here at the ROM, during those harsh, flower-less months, we supplement their food with sugar water.

"What do they do?" The worker bees have a variety of jobs: cleaning the hive, guarding the entrance of the hive, collecting nectar and a select few become the "Royal Guard" who look after the queen. The drones (males) really don't do anything. Their only task is to fertilize a queen.

"How long does the queen live?" Queens can live up to five years. Our queen was born in 2014. Bee-keepers "dot" their queens with a specific colour depending on the year she was born.

2013 =
2014 =
2015 =
2016 =
2017 =

This is only a quick glance at the honey bees—we didn't even get to bee dancing, bee bread, or even what happens when there are two queens at the same time! So come to the Hands-on Biodiversity Gallery, watch our bees, and discover more!

Graham Montgomery. Halictidae and Apidae photos by Antonia Guidotti. Megachilidae photo by Brenda Wells.

GAME JAM

Game developers put their skills to the test at the ROM

By **BRITTANY BUDANI**

This weekend-long gaming event started in 2013 and continues to gain popularity. Game Jam invites motivated game developers of any skill level to get creative and develop a video game inspired by a theme linked to the ROM research and collections. The event was created to attract the interest of the "social generation," who tend to value collaboration, participation, and opportunities for them to genuinely make a difference in the world.

After the initial Game Jam weekend, the developed games are showcased in an arcade during public events at the Museum. Starting last year, grades four to eight students could play-test the games during a special school visit in which they learned about the collection that inspired the games, gave feedback to the game developers, learned how to code, and made their own game!

The 2015 Game Jam was the biggest yet for the ROM. Held October 2 to 4, 2015, the event had 90 participants in 28 teams, including professional game designers, educators, and students.

Game Jam weekend starts off with a theme that is chosen to give the game designers

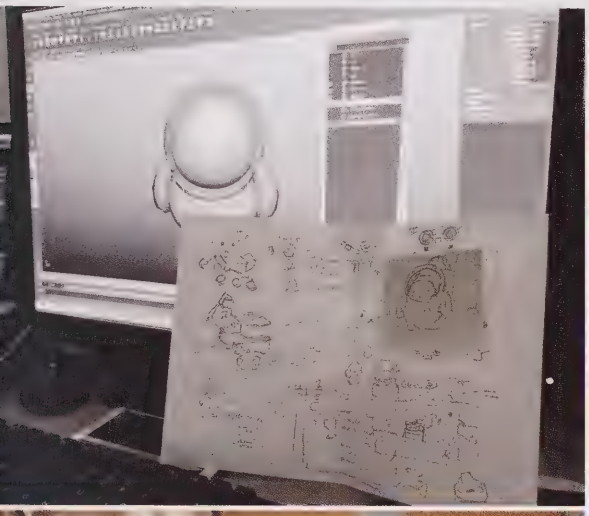
GAME JAM THEMES

FORETELLING THE PAST
2013

EVOLUTION REVOLUTION
2014

SPACE ROCKS
2015

THE 2015 EVENT WAS ALSO THE FIRST TIME THE GAME JAMMERS COULD STAY OVERNIGHT AT THE ROM WHILE WORKING ON THEIR GAMES



TOP: Concept drawings for the game "Astro Miners." TOP RIGHT: Game Jam team "Walking on the Moon." Participants had access to the ROM's collection and scientists to help with their games. BOTTOM RIGHT: Students play-testing games during a school visit. BOTTOM LEFT: Student providing feedback on games during school visit.

some inspiration; in 2015 the theme was Space Rocks, and designers created games that had players exacting revenge as the downgraded dwarf planet Pluto, gathering samples with the Mars rover, and competing against friends in a race to mine rocks from an asteroid. Game developers had the opportunity to ask ROM experts questions about space. On the first day of the marathon weekend the designers enjoyed a crash course in "Space Rocks" and planetary science so they could better understand the theme. On the second day developers were given advice by Unity Technologies Field Engineer Francis Duranceau, who helped the Game Jammers with ideas for creating an accurate game.

The 2015 event was also the first time the Game Jammers could stay overnight at the ROM while working on their games. They also got a special treat—a private midnight tour of the James and Louise Temerty Galleries of the Age of Dinosaurs, with the Curator of Vertebrate Paleontology, David Evans.

On the morning of day three, the Game Jammers finished their prototypes and got ready for the first public testing in the afternoon.

With last year's Game Jam success, we're looking forward to this year's new game ideas! ◘

CLASH OF THE TALONS

Clash of the Talons, created by Last Hour Games, was developed during the 2014 ROM Game Jam, and it's the first game to be commercialized. Clash of the Talons features 10 unique birds, active in five different environments, battling in realistic ecosystems that can be found all over North America. Last Hour says their game was inspired by the power and skill of real birds of prey. In Clash of the Talons players can square off against each other by choosing their favourite bird of prey, and whoever catches the most prey wins the game. Clash of the Talons can be purchased from the Last Hour Games website (lasthourgames.com). A portion of each sale goes to support the Royal Ontario Museum.

BOG COPPER BUTTERFLY

High-Tech Biodiversity

THE BOG COPPER STORY AND THE POWER OF CITIZEN SCIENCE

By **DAVE IRELAND**

The Bog Copper butterfly is the smallest of the North American "Coppers" with a wingspan of up to 2.2 cm, making them tough to spot. They are found in very specific habitats too: acidic bogs where cranberry bushes—the exclusive food plants for their caterpillars—grow. The Bog Coppers' range extends across northeastern North America, from extreme eastern Manitoba to Newfoundland and south to Indiana and Virginia. This butterfly is "uncommon" in Ontario but is even rarer in other parts of its range, where it may be listed as "a species of conservation concern" or "threatened."

The number of records of Bog Coppers in Ontario is directly linked to the number of observers who visit bogs and are able to identify them. In remote locations, published observations may be absent, or old, depending on whether and when anyone last observed butterflies there. Surprisingly, Bog Coppers had not been recorded in Killarney Provincial Park on the shores of Georgian Bay, even though there is an ample cranberry bog habitat for them. But, in 2015, several sightings of Bog Coppers were confirmed in Killarney, through the observations of park visitors who were not experienced lepidopterists (people who study butterflies).

HOW WAS THIS POSSIBLE?

I recently spoke to Nicole Rulff and Carly Potter, who spend a lot of time in Killarney, about their recent experience using a smartphone application called iNaturalist. Rulff and Potter happen to be interested in the power of citizen science and, after searching the web for what was available, decided to give iNaturalist a try. The app allows users to snap a picture of what they observe in nature and upload it to a global database. Most current mobile phones have built-in georeferencing information, so the location is added automatically. Users can weigh in on identification and provide any interesting notes on the observation. The information is then quickly made available to a worldwide network of experts, some of whom are notified specifically when certain species are observed. For most plants, fungi, and animals, an observation will have suggested identifications within minutes and in most cases a verified identification within a few days.

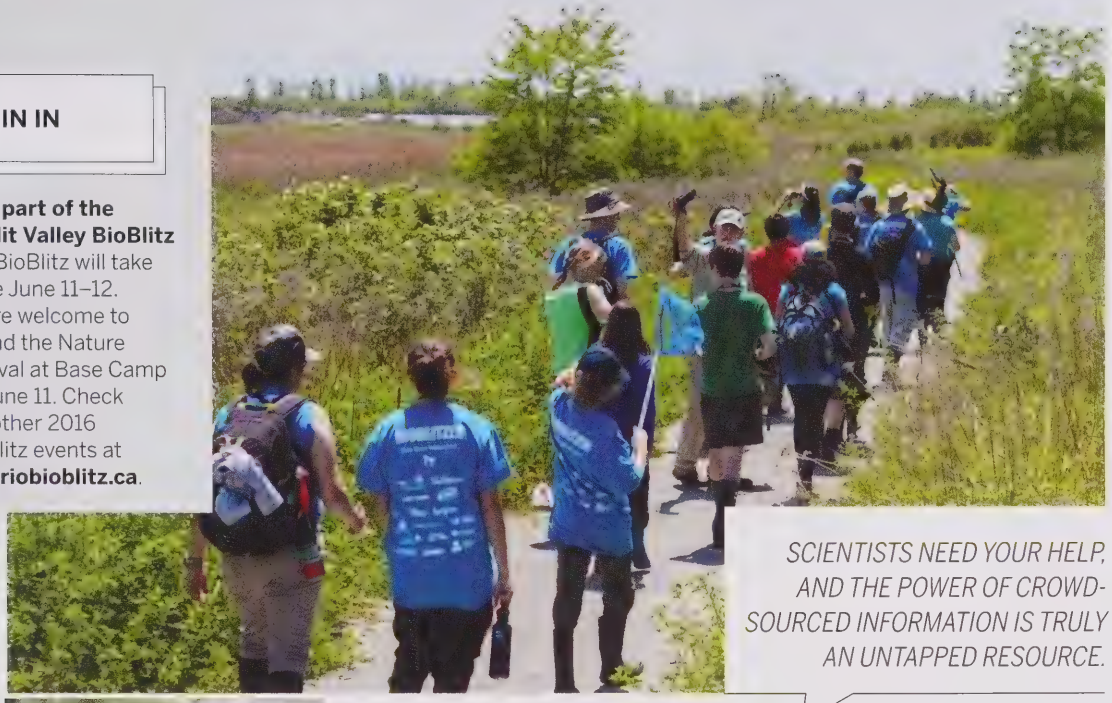
Rulff and Potter uploaded their Bog Copper observations in Killarney Provincial Park to the iNaturalist network, where they were verified by Ontario lepidopterists, adding a new butterfly to the Killarney species list and a new site to the Bog Copper distribution map.

Scientists are grappling with understanding our changing world. There is so much we don't know: For example, of the approximately 10 to 30 million

Photo by Jeff Bridle, Bog Copper Butterfly photo by Bob Yukich

JOIN IN

Be a part of the Credit Valley BioBlitz
The BioBlitz will take place June 11–12. All are welcome to attend the Nature Festival at Base Camp on June 11. Check out other 2016 BioBlitz events at **ontariobioblitz.ca**.



SCIENTISTS NEED YOUR HELP, AND THE POWER OF CROWD-SOURCED INFORMATION IS TRULY AN UNTAPPED RESOURCE.

The Ontario BioBlitz flagship event in the Greater Toronto Area is one of the largest BioBlitz events in the world with more than 600 registered scientists and general members of the public. Programs include Intensive Scientific Surveys, Guided Blitz Hikes, and Nature Festivals. The iNaturalist application is used at these events.

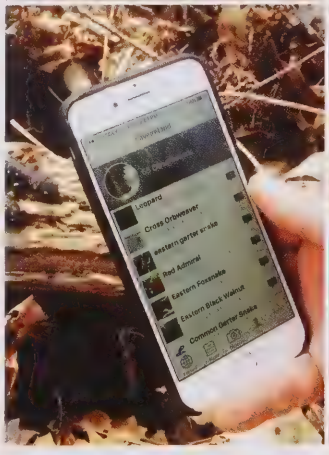


photo by Josh Feltham. Morels photo by Vincent Luk. Net photo by Kendra Marjerrison. Dave Ireland photo by Tallie Garey.

species on Earth, only about 1.5 million are described. Of those described, many lack sufficient data for researchers to fully understand their status. Scientists need your help, and the power of crowdsourced information is truly an untapped resource.

ENTER THE BIOBLITZ

Since 2012, the ROM has been leading a large-scale citizen science initiative—the Ontario BioBlitz Program. A BioBlitz is an intensive survey of life, from insects to birds and everything in between, where scientists and non-scientists work together over a 24-hour period and document everything they see. One major limitation to successful BioBlitz events is the number of qualified taxonomic experts available to help identify what people find. In fact, a major limitation to documenting global biodiversity is the lack of trained taxonomic experts (people who can identify different groups of organisms). So in 2014 we also piloted the use of iNaturalist for the Ontario BioBlitz. Pickup was slow at first, and internet connectivity and the availability of taxonomic experts are ongoing barriers to quick identifications, but the application offered a promising new outlet. There's so much excitement around this new tool that in 2015 the ROM partnered with the Canadian Wildlife Federation to provide a specific iNaturalist application for Canadians—a subsidiary of the global network. iNaturalist Canada (www.inaturalist.ca) is available now, in both French and English, and we urge you all to join this online community and contribute your observations to further the documentation of our natural world. ◘

DAVE'S OWN BACKYARD DISCOVERIES!

I thought for sure we had a visiting Monarch butterfly, and was proud of my wife for planting native milkweed. But after I uploaded my image to the **iNat** app, it was quickly confirmed as a Viceroy butterfly (and my ego was left in tatters!).

I am very interested in bees and pollinators in general, so when I saw a smallish "bumble bee" I snapped a pic and uploaded it to iNat. I'm proud of the biodiversity in my own backyard, and I was very interested in this strange-looking bee. I learned that it was not even a bee but a fly, a bee-like Robber fly species, to be exact, an animal that mimics bumble bees. Here's the feedback I received in the comments section...

> *"Awesome. I have been fooled by these flies before in my own backyard observations—thanks!"*

> *"Robber flies are good pollinators too, so be proud of your backyard!"*

> *"I think it could be* Mallaphora *rather than* Laphria *(two genera of robber flies), but definitely a robber fly and not a bumble"*

PROFILE

THE TATTOO HUNTER

Anthropologist Lars Krutak has documented the tattoo traditions of Indigenous people all over the world, from the Amazon to the high Arctic.

Interviewed by **DOUG WALLACE**
Photography by **LARS KRUTAK**

> “Tattoos demarcated li[fe] events—the birth of a child, the death of a parent—rites of passage that ushered you from one mode of existence to the next.”

Jentang, an Iban warrior of the Skrang River, Sarawak, 2002.

A noted tattoo specialist, Washington, D.C.-based Lars Krutak is a featured speaker at an upcoming instalment of ROM Speaks on June 14, in connection with the exhibition Tattoos: Ritual. Identity. Obsession. Art. *Currently at the ROM until September 5, the exhibition explores the 5,000-year-old multi-faceted world of tattooing and features a selection of Krutak's photographs from the field.*

My experience centres on working with indigenous cultures, trying to preserve what's left of the tattooing culture, trying to make people aware of it before it vanishes. Tattooing has been a pan-human phenomenon for millennia. It's one of the oldest forms of human expression and is part of our world's heritage.

Originally from Colorado, I'm a Research Associate at the National Museum of Natural History, which is part of the Smithsonian Institution in Washington, D.C. I was also a graduate student at the University of Alaska Fairbanks.

Within a couple weeks of my arrival in Fairbanks, an Athabaskan woman with chin tattoos walked by me. I was intrigued because I didn't know there was a tattoo tradition in the North. So I did a little investigating and found out that just about every indigenous culture across the Arctic, from the Bering Strait to Greenland, has a tattoo tradition. I learned about a group of 10 or so women in their 80s and 90s on St. Lawrence Island in Alaska who had traditional skin-stitched tattoos. I did as much research as possible to educate myself on the traditon and to know what questions to ask, then wrote letters seeking permission to work in the community.

Once there, I realized that no one was recording the story of these women for future generations, and that this unique cultural heritage would soon vanish before we had an adequate window to document it. So their story became the subject of my master's thesis: the tattooing traditions of the St. Lawrence Island Yupik people.

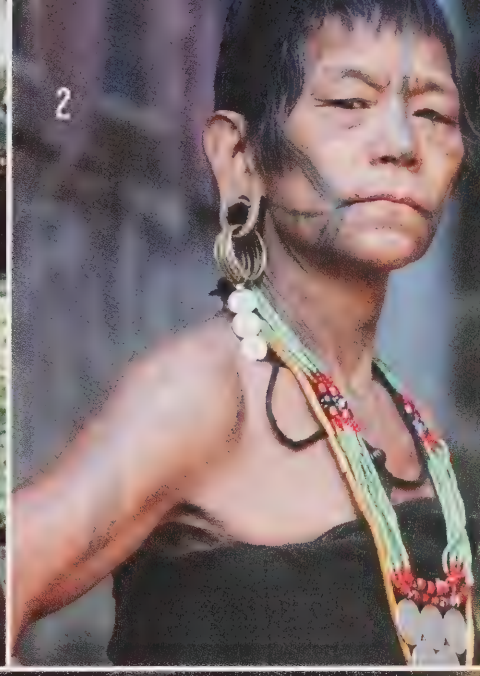
RITES OF PASSAGE

Alaska and Canada have incredible, extremely diverse indigenous tattoo traditions, which I look at as a visual language. You can tell a lot about someone by reading these visual cues, symbols that help decipher aspects of their histories—their religion, their family designs, their clan patterns—there's a visual vocabulary open to you, if you know how to read it.

Tattoos today have become recognized as an art form, but in the indigenous world, they were far from that.

JOIN US FOR ROM SPEAKS

Lars Krutak is a featured guest of ROM Speaks on **June 14** at 6:30 p.m. To purchase tickets for his talk *The Cultural Heritage of Indigenous Tattooing: Medicine, Myth, Magic, and Meaning*, visit **rom.on.ca.**



1. Lars Krutak and Pius, one of the last Makonde tattoo masters, Mozambique, 2007.
2. Yanyum, a Laju Naga woman of Arunachal Pradesh, 2008.
3. Ta'kong, a Yonkon Naga woman of Myanmar, 2014.
4. Tlie Ngo, a Kayan man tattooed in the style of the nomadic Penan, Sarawak, 2011.
5. Mentawai tattooing session. Siberut Island, Indonesia, 2007.

Occasionally, there were some tattoos that accentuated facial features, but they had to be earned; you had to perform a series of rituals or accomplishments to prove you had become an adult in the eyes of the community. Tattoos demarcated life events—the birth of a child, the death of a parent—rites of passage that ushered you from one mode of existence to the next. A tattoo permanently solidified the transformation.

MARKED FOR POSTERITY

With all the travelling that went with my research, I eventually came to have all of the traditional tattooing techniques on my body: hand-poked, hand-tapped, skin-stitched, skin-cut—a form of scarification—and, of course, machine tattoos.

In terms of today's fascination with tattoos, while there once was a criminal and subversive stigma associated with them, those connotations don't hold true anymore. When people in the mainstream media—movie stars, sports stars, those in the public eye—made them more widespread, tattoos became more accepted. It's fairly inexpensive to go and get one these days, too; there's a tattoo artist on almost every street corner. Back in the day, you had to hunt them down because they were on the fringes of society.

But, new or old, tattoos are part of humanity's heritage, and the original ones are vanishing in many places around the world. Within the next decade, for many different reasons, the last generation of traditional tattoo bearers will be gone forever. ◘

LEADING THE WAY

The ROM's new Director and CEO joins the team

In late March, we welcomed Josh Basseches as Director and CEO. Previously the Deputy Director of the Peabody Essex Museum in Salem, Massachusetts, Basseches brings an extraordinary depth of global museum experience to the ROM. We sat down with him recently to learn more about his inspired vision for the ROM...

Q Welcome to the ROM. We're excited to have you here. Can you tell us what attracted you to the role?

A I was thrilled by the opportunity; the ROM is a museum that I've admired for a long time. It's internationally recognized, with extraordinary collections, a talented staff, a wonderful building, and a broad intellectual mandate that cuts across art, culture, and nature. The fact that it's located in Toronto makes the position even more exciting. Having spent a lot of time in major cities all over the world, I appreciate that Toronto is dynamic, cosmopolitan, and incredibly diverse.

Q What role do museums play in the lives of people today?

A One of the things I want to do is to further enhance the Museum's relevance to our visitors and ensure we continue to be a vibrant and meaningful part of their lives. Our visitors should feel that the ROM is their museum.

When visitors come into a museum, they want to understand the connections between what they're seeing and their daily lives. By and large, most visitors are not interested in being passive recipients of knowledge. Yes, they want to understand and appreciate the exceptional objects of art and culture that surround them, the remarkable specimens of nature, but they also want to know, "How does what I see affect me today? How does my experience at the ROM relate to my life outside the Museum?" We should be a place that provides our visitors the context to wrestle with important questions of the past and the present, while also inspiring awe and wonder and surprise.

Q How does this apply to the ROM today?

A I think the ROM is exceptionally well positioned to make a connection with visitors in a way that is unlike almost any other museum in North America. The Museum encompasses a wide variety of elements—art, culture, and nature. We tell the story of the world. That's an exciting starting point. In the 19th century, museums such as the ROM were designed to segment and separate different areas of knowledge: zoology, for instance, from mineralogy, and high art from what was considered low art or utilitarian art. Today, we are seeking to find important connections between and among those historically separate disciplines, to leverage our encyclopedic holdings and →

Josh Basseches photo by Shari Richards. ROM photo by Roger Hall.

"WHEN VISITORS COME INTO A MUSEUM, THEY WANT TO UNDERSTAND THE CONNECTION BETWEEN WHAT THEY'RE SEEING, AND THEIR DAILY LIVES."

extensive research capacity to become a truly interdisciplinary museum. We have the opportunity to achieve this goal in a way very few other museums in the world could.

Q Can you share some of the vision that inspires the Welcome Project?

A The intention of the Welcome Project is to improve and enhance the way that people enter and initially engage with the Museum, from the moment they approach us on the street, through the entry into the Michael Lee-Chin Crystal, and then into the galleries. We want the whole experience of coming into the ROM to be a welcoming one that inspires excitement and engenders a sense of anticipation at the start of a visit. This means looking at every element of the Museum's first floor and asking how we can make the journey into and through the Museum more wondrous—and more informative and easily navigated.

Q What new and exciting things can visitors expect to see over the next year?

A Well, in regard to feature exhibitions, right now, we're focused on *Tattoos*. It's a wonderful exhibition for the ROM to be launching right at the start of my time here. While planning for the exhibition took place long before I arrived, *Tattoos* is the type of project that I would have wanted to bring here and that connects directly with my long-term vision for the Museum. *Tattoos* looks at the relationship between art, culture, and history and pushes the boundaries of how we think about creativity. And the *CHIHULY* exhibition, similarly, presents wondrous works of art that break down traditional hierarchies related to artistic expression, and does so in a tremendously experiential way.

Most of all, I'm eager to throw our doors open even wider and offer more special exhibitions, events, and programs that will inspire our visitors to make the ROM *their* museum. ◘

THE LMS LAB

From discovering new species to preserving endangered ones, the ROM's LMS uses genetic sequencing to study specimens

What is it?
The LMS, or Laboratory of Molecular Systematics, is a multi-user lab used mainly by the Department of Natural History. The LMS is used for DNA extractions, amplifications, sequencing, and other DNA-related research.

What does it do?
Technician Kristen Choffe manages the lab and supervises users from undergrads to PhD students. Each day at the lab is different, and there can be quite a few people on site, working on very different projects, at any time. One of Kristen's major projects included working with the late Allan Baker on kiwi DNA. The kiwi population was dropping drastically, and they were trying to set up breeding programs to improve the chances of species survival. In order to do so, they had to analyze DNA to ensure that they could distinguish between closely related species.

What's the lab working on currently?
At present, Kristen is working with curators Burton Lim and Sebastian Kvist to sequence the DNA of bats and leeches. ◘

Kristen Choffe (centre) and volunteer Cynthia Brooks (left) discuss setting up a polymerase chain reaction while graduate student Danielle de Carle builds a sequencing plate.

minding the store

The ROM's extensive collections are lovingly watched over by an expert team of dedicated curators and technicians

Story and photography by **LANCE MCMILLAN**

With approximately 60,000 artifacts in the Royal Ontario Museum's East Asian collection, managing this volume of items can be a daunting task. While some of the pieces are large and sturdy, like the Ming Tomb in the Gallery of Chinese Architecture, most are not. The delicate nature of the more fragile objects demands the utmost care and handling in order to preserve them—and the histories they represent.

At the ROM, a dry room is kept at a low humidity, approximately 25 percent, for the storage of certain metal artifacts, primarily those made of bronze. In contrast, a wet room with a higher humidity is used for storing objects made of lacquer and wood. The better part of the collection, such as ceramics, jades, prints, and bones, is kept in the main storage room at ambient temperature.

The use of acid-free materials, either pH-neutral or alkaline-buffered, further helps create a proper storage environment, increasing the longevity of the objects. Acid-free paper and boxes are used to separate and store prints. Acid-free foam cushioning safeguards smaller artifacts and props up larger ones, such as samurai armour chest plates.

While many safety measures are taken for the physical care of these objects, this is not the only means of preservation taking place. One of the ROM's current projects is the digitization of its collection, which will make more artifacts and specimens available online. For the Asian collection alone, this will be an extensive process, particularly the cataloguing of the oracle bones—fragments of tortoiseshell and animal bone (even the occasional tiger bone and human skull) once used for pyromancy, a form of divination.

A SHANG DYNASTY ORACLE BONE DATING BACK MORE THAN 3,000 YEARS

MORE THAN BONES

Oracle bones in the ROM's collection number almost 8,000—the largest assemblage outside of China—dating back more than 3,000 years to the Shang Dynasty. These fragments, some less than a centimetre long, have to be measured and photographed, as well as rehoused, having been sitting loose in cotton-lined drawers since the 1980s. This process involves cutting out precise pockets of acid-free foam for each one. Like all acquisitions, they also have to be recorded in the Museum's database, an exhaustive index that includes information about all objects and their donors as well as the curators' reasons for collecting them. →

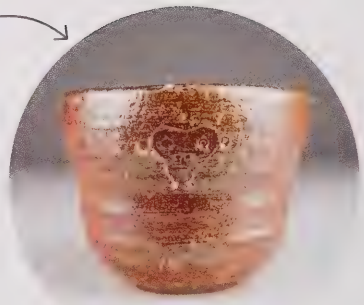
On top of displaying artifacts through exhibitions and permanent galleries, the ROM also produces many publications that showcase its collections to the public. While a new book documenting the collection of oracle bones is years down the road, a book highlighting the Museum's collection of more than 1,400 Chinese jades is planned for release later this year. Presented in both English and Chinese, it will be co-authored by Chen Shen, Senior Curator and the Bishop White Chair of East Asian Art and Archaeology, and jade specialist Gu Fang.

Projects like these will continue to arise because the ROM is constantly receiving new acquisitions, primarily from donations and bequests. The largest acquisition last year was a donation from York University Professor Emeritus Balfour Halévy of more than 600 artifacts, the bulk of them prints by the 19th-century Japanese artist Ogata Gekkō, making the ROM one of the largest collectors of this artist's work in the world.

In addition to the quality of an object (one of the most significant factors curators consider when screening possible acquisitions), it's also key to determine the object's effectiveness at filling any gaps in the current collection. They need not be relics either, as was the case with the recent addition of a monkey-engraved teacup made by the noted Japanese potter Rakusai Takahashi for the Year of the Monkey. One of reasons this cup is significant is that it contributes to the ROM's small collection of Shigaraki pottery.

With new acquisitions through donations, curators first need to answer some questions: Do the objects have cultural significance? Are they authentic and of sufficient quality? Do they fall in line with the ROM's comprehensive acquisition policy? And finally, is there enough space to store them? One of the setbacks of having such an impressive collection is that space has become increasingly limited.

Taking in and caring for artifacts is a never-ending endeavour at the ROM, and each day is different. The process is a painstaking, careful one that takes time. But, it's the best way to ensure new objects are authentic and can be properly stored, preserving their stories for years to come. ◘



ABOVE: This monkey-engraved teacup made by the noted Japanese potter Rakusai Takahashi was recently added to the ROM's collection of Shigaraki pottery.

BELOW: Technician Gwen Adams measures a new acquisition of a work by the 19th-century Japanese artist Ogata Gekkō.

new acquisitions: screening process

1. The acquisition procedure typically begins with an email, letter, or phone call from someone wanting to make a donation to the ROM's collection.

2. Curatorial staff will then make contact, requesting photos of the object as well as further information, such as condition, size, and history.

3. The object is then examined in person, either at the ROM's holding room or during a home visit.

4. If the curator approves the donation, based largely on the quality and condition of the object and whether it fills any gaps within the existing collection, the donor either hands the item over to the ROM as a straight donation or asks for a tax appraisal to be completed first. For objects that are considered cultural property, two appraisals are required.

5. Once a donation has been accepted, it is brought to the intake room, where it's examined for possible infestations. Organic material must be frozen regardless of any findings.

6. The object is then taken to the collection room where, cataloguing can begin.

CLOCKWISE FROM LEFT: Assistant Technician Kara Ma carefully wraps up an artifact to be shipped out. A large head figure from the Tang Dynasty rests in the main collection room. Kara moving an artifact to the studio to be photographed. Technician Gwen Adams and Kara sort through prints in preparation for the exhibition *A Third Gender*. Storage area containing everything from West Asian ceramics to Chinese lithics. Figure of Manjuri seated on a recumbent lion (Ming Dynasty) sits in the main collection room.

Dale Chihuly, Green Icicle Chandelier (detail), 2013

CHIHULY

Sculptor Dale Chihuly pushes artistic boundaries, using heat, human breath, gravity, and glass as his creative tools.

By **DOUGLAS THOMSON**

EXCLUSIVE
EXHIBITION PREVIEWS FOR MEMBERS
JUNE 24 & 25

CHIHULY, an exhibition by American sculptor Dale Chihuly, is set to open at the ROM on June 25. As an artist, Chihuly is renowned for transforming glass-blowing from a craft to a fine art and is regarded as the "Tiffany" of our day. Chihuly is perhaps best known for his ambitious architectural installations in public spaces and exhibitions that have been presented in more than 250 museums and gardens worldwide. With heat, gravity, human breath, and centrifugal force as his tools, Chihuly continues to push the boundaries of the medium of glass in terms of colour, form, scale, and light. We recently had a chance to meet the artist as he prepared for his ROM exhibition and ask him a few questions about his spectacular work...

DALE CHIHULY

Date of Birth
SEPTEMBER 20, 1941

Birthplace
TACOMA, WASHINGTON

Studied
INTERIOR DESIGN AT THE UNIVERSITY OF WASHINGTON

MASTER OF SCIENCE, UNIVERSITY OF WISCONSIN-MADISON

MASTER OF FINE ARTS, RHODE ISLAND SCHOOL OF DESIGN

Studio Location
SEATTLE, WASHINGTON

Artistic Influences
MY CLOSE FRIEND ITALO SCANGA. I'M ALSO INFLUENCED BY ANDY WARHOL, JACKSON POLLOCK, VINCENT VAN GOGH, AND FRANK LLOYD WRIGHT

Q THERE ARE SEVERAL SPECTACULAR PIECES COMING FOR THE ROM'S *CHIHULY* EXHIBITION, DO YOU HAVE A FAVOURITE?

A I don't really have one particular favourite series or installation. I'm an avid collector and do have a rather large collection of northwest woven baskets and woollen trade blankets, several of which will be on display in one of the installations we call the "Northwest Room."

Q DOES THE TECHNIQUE OF CREATING A WORK DIFFER FROM WORK TO WORK? OR ARE THEY ALL MADE USING THE SAME BASIC TECHNIQUE?

A I don't use a lot of tools. Just human breath, centrifugal force, gravity, and fire to make the glass. This wondrous event of blowing human air down a blowpipe and out comes this amazing form.

Q IF YOU WEREN'T CREATING WITH GLASS, WHAT ALTERNATIVE CAREER MIGHT YOU PURSUE?

A If I hadn't become an artist I think I would have liked to have become an architect. I've always been an admirer of architecture. It's something that as an artist, when assessing a space or landscape for an installation of my work, I always take into consideration.

Q WHAT DREW YOU TO WORKING WITH GLASS? DO YOU ENJOY OTHER TYPES OF CREATIVE WORK?

A While incorporating glass into weavings in a course at the University of Washington, I also developed a way to melt and fuse the pieces of coloured glass together with copper wire, which I could then weave into the fabric. One night, I melted a few pounds of stained glass in one of my kilns and dipped a steel pipe into it. I blew into the pipe and a bubble of glass appeared. I had never seen glass-blowing before. My fascination with it probably comes in part from discovering the process that night by accident. From that moment, I became obsessed with learning all I could about glass.

As far as other creative types of work... somebody once said that people become artists because they have a certain kind of energy to release. That rings true to me. It must have an outlet. That's why I draw. I originally started drawing as a means of communicating ideas to the team, and now they have evolved into a creative and energetic release for me.

Q HAS THE TECHNOLOGY OF GLASS-BLOWING CHANGED SINCE YOU BEGAN YOUR CAREER? TO AN OUTSIDER IT LOOKS LIKE A PRETTY ANCIENT ART.

A I was the first glass-blower, I think, from the United States to go work in Venice. I wrote letters to all the factories in Italy and got one favourable letter back from Ludovico de Santillana from the Venini Factory on the Island of Murano. It was there, when I immersed myself in the Italian tradition, that I really learned about glass-blowing and working with a team. The basic skills and tools have not changed very much; it's more a matter of how you apply the techniques. I then returned to the United States and started →

> **"Somebody once said that people become artists because they have a certain kind of energy to release. That rings true to me."**

Dale Chihuly, Green Icicle Chandelier (detail), 2013. © Copyright 2013 Chihuly Studio. All rights reserved.
Dale Chihuly photo © Copyright 2016 Chihuly Studio. All rights reserved.

CHIHULY AROUND THE WORLD

Chihuly's permanent installations appear all over the world, including installations in the United States, Canada, England, Singapore, the United Arab Emirates, and Kuwait. These impressive installations appear to be constructed in a way that provides contrast between the subtle, natural or architectural environment, with Chihuly's stunning explosion of scale and colour. On the right are some beautiful examples of Chihuly's installed work...

1

Seattle, USA

Chihuly Garden and Glass, 2012

2

Las Vegas, USA

Fiori di Como
1998
70 x 30 x 12'
Bellagio Resort

3

London, England

V&A Chandelier,
2001
27 x 12½'
Victoria and Albert Museum

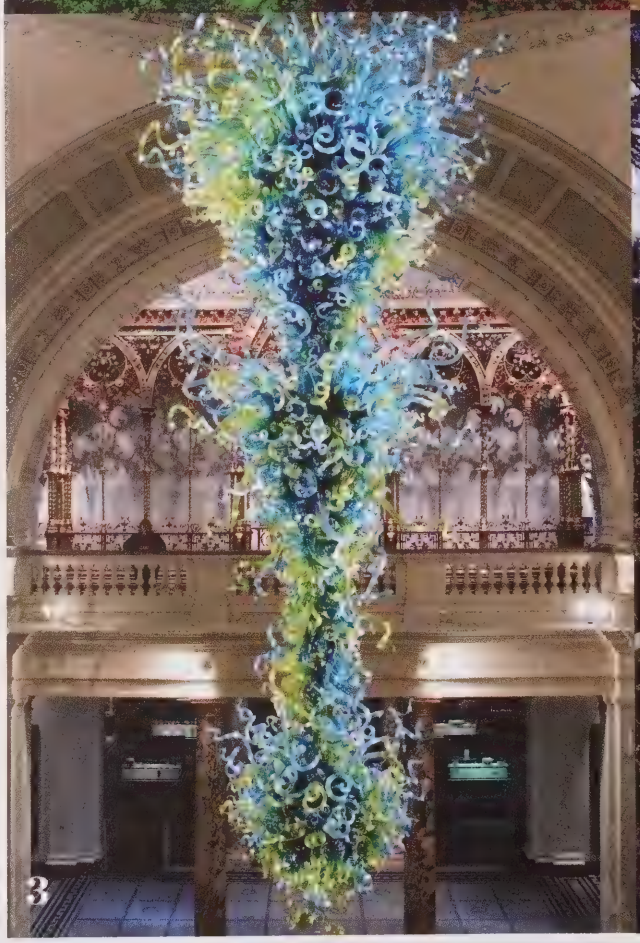
4

Leavenworth, Washington, USA

Icicle Creek Chandelier, 1996
12 x 9 x 6'
Sleeping Lady Resort

1

2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LEFT TO RIGHT:
Richard Royal, Rick McNett, Chihuly and team at The Boathouse hotshop, Seattle, 1993.

Richard Royal, Charles Parriott, David Levy, Chihuly, and Brian Brenno at The Boathouse hotshop, Seattle, 1993.

BELOW:
Persian Ceiling (detail), 1999. 35 x 14 ½'. Chihuly Garden and Glass, Seattle, installed 2012.

the glass program at the Rhode Island School of Design, which is the oldest and largest art school in the United States. In 1971, through the generosity of patrons Anne Gould Hauberg and John Hauberg, we co-founded the Pilchuck Glass School, which has since grown into the world's most comprehensive centre for glass-arts education in the world. The fact that there are now more glass-blowers in the Northwest than in Venice because of these historic milestones is wonderful and very gratifying—something I could have never imagined.

Q HOW MUCH TIME DO YOU SPEND IN AN AVERAGE WEEK CREATING? DO YOU HAVE SET WORK PERIODS, OR ARE YOUR CREATIVE SESSIONS A RESPONSE TO INSPIRATION?

A I'm always creating or thinking about what I want to create. I respond to inspiration as it comes and, fortunately for me, I am inspired by many things.

Q DO YOU HAVE ANY FAVOURITE WORKS ON YOUR AGENDA? IS IT SOMETHING YOU MIGHT BE ABLE TO TELL US A BIT ABOUT?

A Who knows what's next. When people say what are you going to do next, I always say, "If I knew what I was going to do next I'd be doing it."

Q ARE THERE WORKS COMING TO TORONTO THAT HAVEN'T BEEN SHOWN BEFORE?

A I design all of my shows for each location, so in a sense every installation will be seen in a new light; however, I *am* doing an installation of icicles that has never been seen before. I'm also creating a new large-scale work for the Museum atrium.

Q HAVE YOU EVER DESIGNED A PROJECT THAT JUST DIDN'T WORK OUT? THAT IS, IT WAS IMPOSSIBLE TO ACTUALLY BUILD.

A I'm always pushing the boundaries of the medium in terms of colour, form, scale, and light. The whole idea of making art, as far as I'm concerned, comes from doing it over and over and over. You have to make a lot of mistakes. Mistakes made in glass-blowing can become some of the most beautiful artworks. For me, it's about following your gut and creating something no one has seen before.

Q TELL US MORE ABOUT THE INSPIRATIONS FOR YOUR WORK.

A I work from my gut. I just work, and out it comes. I don't know what it is until it's finished, and I often title a piece after it's done. Call it chance, call it fate. I want to make something that has never been made before, something no one has ever seen, something with power that inspires everyone who sees it, creating an unforgettable experience.

Q WHAT IS YOUR AMBITION FOR THE ART OF GLASS-BLOWING? WHERE WOULD YOU LIKE THIS ART/CRAFT TO GO?

A Glass has a lot of durability, but it's also fragile and can break at any moment. I've always tried to push the medium as far as I could in terms of shape and scale. There are very few materials that react as much as glass does.

Q WHAT WOULD YOU LIKE PEOPLE TO TAKE AWAY AFTER SEEING YOUR WORK?

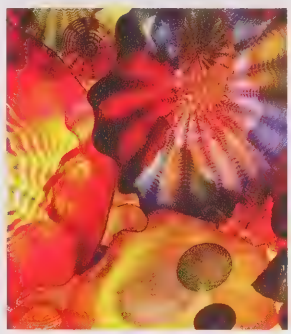
A My hope with my artwork and exhibitions around the world is that people have the opportunity to experience and enjoy them. ◘

HOW TO SEE IT

CHIHULY opens at the ROM on June 25, 2016.

Become a ROM Member and get unlimited free entry to *CHIHULY*!

Follow **@ROMtoronto**, where we'll share the latest *CHIHULY* news.



This exhibition is organized by the Royal Ontario Museum in cooperation with Dale Chihuly. The work displayed is protected by copyright and any copying is expressly prohibited.

Boathouse hotshop photos, © Copyright 1993 Chihuly Studio. All rights reserved. *Persian Ceiling* (detail) © Copyright 1999 Chihuly Studio. All rights reserved. Chihuly Around the World photos courtesy of Chihuly Studio.

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PROFILE

Canada's First Lady of Literature

ELEANOR WACHTEL

Eleanor Wachtel is a Canadian writer and broadcaster, and host of the CBC Radio's popular literary show *Writers & Company*. Over the 26 years Wachtel has been hosting her show, she has interviewed some of the most compelling figures in Canadian literature, including Saul Bellow, Alice Munro, Michael Ondaatje, and Mordecai Richler. Wachtel is renowned for turning the traditional interview into an in-depth portrait of her subject. She was described by Kazuro Ishiguro (author of *The Remains of the Day*) as "one of the very finest interviewers of authors I've come across anywhere in the world."

What inspired your first visit to the ROM?
I first visited the ROM in the late summer of 1965, with my older sister; we were tourists from Montreal. It was where she met her future husband—well, she'd known him slightly from McGill University, but it was where they first began to go out. I remember sitting outside in what was the Asian sculpture garden, reading from a pamphlet on Zen Buddhism. The ancient cultures, especially art from China, remain one of my favourite areas of the Museum. I was thrilled when, 20 years ago, the T.T. Tsui Galleries of Early Chinese treasures—bronzes, pottery figures, porcelain, etc.—opened, featuring a new, meditative space inside the Museum. Some of my favourites are the pair of earthenware dancers from the Eastern Han Dynasty (50–150 CE) and the men playing a game called liubo, which seems like an early form of Go, combined with throwing out six sticks that are then neatly aligned. As the signage indicates, "the exact rules of the game are no longer known," but I enjoy these depictions of playful activities.

Not surprisingly perhaps, given what I do, I'm also taken with the arrangement of three storytellers from Sichuan province. I especially like the expression of the listener on the left, though all three communicate such pleasure.

A pair of earthenware burial figures, Eastern Han Dynasty, 50–150 CE.

Do you have any other favourite objects in the Museum that stand out to you? Maybe something you would like to have in your own home?
There are many objects I'd love to have in my home, almost too many to contemplate, but I think the lead-glazed earthenware from the Tang Dynasty (700–750 CE) would fit nicely among my English, Italian, and Mexican plates.

IF I WERE TO USE ONE WORD TO DESCRIBE MY EXPERIENCE AT THE ROM IT WOULD BE "DISCOVERY."

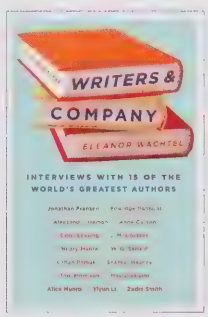
More recently, I was an enthusiast of *Pompeii: In the Shadow of the Volcano,* which also included extraordinary images of masks and representations of theatre.

Are there places in the Museum you find yourself coming back to visit?
When I moved to Toronto in the late 1980s to work full-time at CBC Radio, I would visit the ROM to see the huge totem poles that filled the staircases near the Queen's Park entrance. At that point, I'd been living in British Columbia for 12 years and was reluctant to leave, so seeing these Nass River mortuary poles was, in a peculiar way, a sign of home.

What word can be used to describe your experience at the ROM?
If I were to use one word to describe my experience at the ROM it would be "discovery."

Do you visit other museums and galleries when you travel? Could you tell us what you like about a favourite?
When I travel, I always visit museums and galleries—too many to have a favourite—but I do like going to house-size collections, reflecting the personalities of their original owners.

You mentioned you discovered you had a unique connection to a Ghanaian artist at the ROM.
I've also had the opportunity, through my arts program, *Wachtel on the Arts*, to meet artists from Anish Kapoor to Richard Serra, William Kentridge to Taryn Simon, so I was delighted to come across an aluminum-and-copper wire installation at the ROM by the Ghanaian artist, El Anatsui. ◘



Eleanor Wachtel's new book, *The Best of Writers & Company*, published by Biblioasis Press, celebrates the 25th anniversary of Wachtel's show by presenting 15 of the best conversations with a diverse range of the world's most celebrated authors.

TOP: Wachtel and British-based artist Anish Kapoor reflected in a convex mirror. MIDDLE: Straying Continents by El Anatsui. BOTTOM: Nisga'a mortuary pole at the ROM.

ROMTRAVEL

MAY 8 TO 19, 2017

PALAZZOS & PALLADIO IN

NORTHEAST ITALY

Discover wonderful northeast Italy with ROMtravel and Ken Bartlett, a Renaissance historian from the University of Toronto. Imagine yourself in a Renaissance villa near Venice designed by Palladio, Europe's most influential architect, or in the imposing Palazzo Ducale in Mantua; marvel at Giotto's exquisite frescoes in the Scrovegni Chapel in Padua, and at the golden Byzantine mosaics of Ravenna; be charmed by Verona's piazzas and the two leaning towers of Bologna. Regional food and wines will also be highlights.

COMING UP...

INDOCHINE: LAOS, CAMBODIA, AND VIETNAM

Discover the history, cultural traditions, and breathtaking landscapes of "Indochine." ROM Research Associate Sara Irwin will share her love of this region.

NOVEMBER 5 TO 21, 2016

NORTHERN INDIA

Mystical, enchanting, vibrant, chaotic, and full of dichotomies, India never ceases to amaze. Join ROM Senior Curator Deepali Dewan to explore India's multi-faceted culture, history, and traditions.

FEBRUARY 13 TO MARCH 2, 2017

ROMWALKS

Look for the purple umbrella at the ROMwalks meeting place!

DISCOVER YOUR CITY & BEYOND

Join fellow ROM Members and see Ontario in a new light

ARTS AND ENTERTAINMENT

Visit the Entertainment District, rich in the early history of city expansion and immigration, now a vibrant area filled with theatres and upscale hotels. This walk will focus on the arts and entertainment of the past and present. Points of interest will include architecture as well as public art by Canadian artists.

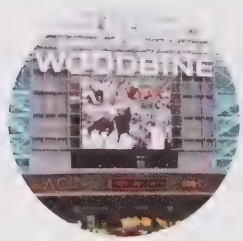
Meeting Place:
Southwest corner of Queen and University. This walk is free of charge and takes place rain or shine.
Wednesday, June 1 at 6:00 p.m.

QUEEN'S PARK CIRCLE

Tour the Provincial Legislature, the mansions on Queen's Park Crescent, St. Michael's University, and Victoria University. Learn their stories and their secrets, and see some new and interesting Toronto architecture.

Meeting Place:
In front of the Legislative Buildings. This walk is free of charge and takes place rain or shine. TTC access: Queen's Park station on Line 1, or the 506 College Streetcar, University Avenue stop.
Wednesday, June 29, at 6:00 p.m.

ROMBUS



OFF TO THE RACES

The day starts off at Chiefswood Stables in Loretto where Rob Landry, Jockey Hall of Famer, talks about training. Lunch takes place in Schomberg before the next stop at Adena Springs in Aurora to learn about horse breeding. The final stop, Woodbine Race Track, includes a visit to the paddock and a chance to watch a few races!

Meeting Place:
ROM's President's Choice
School Entrance
Members, $110; Non-Members, $120
Saturday, August 20, at 8:30 a.m.

Please notify the Programs Department at 416.586.5797 of any special dietary or mobility issues at least three weeks in advance.

ROMwalks and ROMbus events require **registration, as space is limited.** Register at **rom.on.ca/members/events or 416.586.5700**. Walks last approximately 1.5 to 2 hours.

CHINA

Explore China's historical "Middle Kingdom" with private access to museums and nine UNESCO World Heritage sites in Beijing, Xian, Chengdu, Le Shan, Chongqing, and Lijiang, and a Yangtze River cruise to Yichang.

2017

TRAVEL WITH US

For information on upcoming trips, contact ROMtravel at

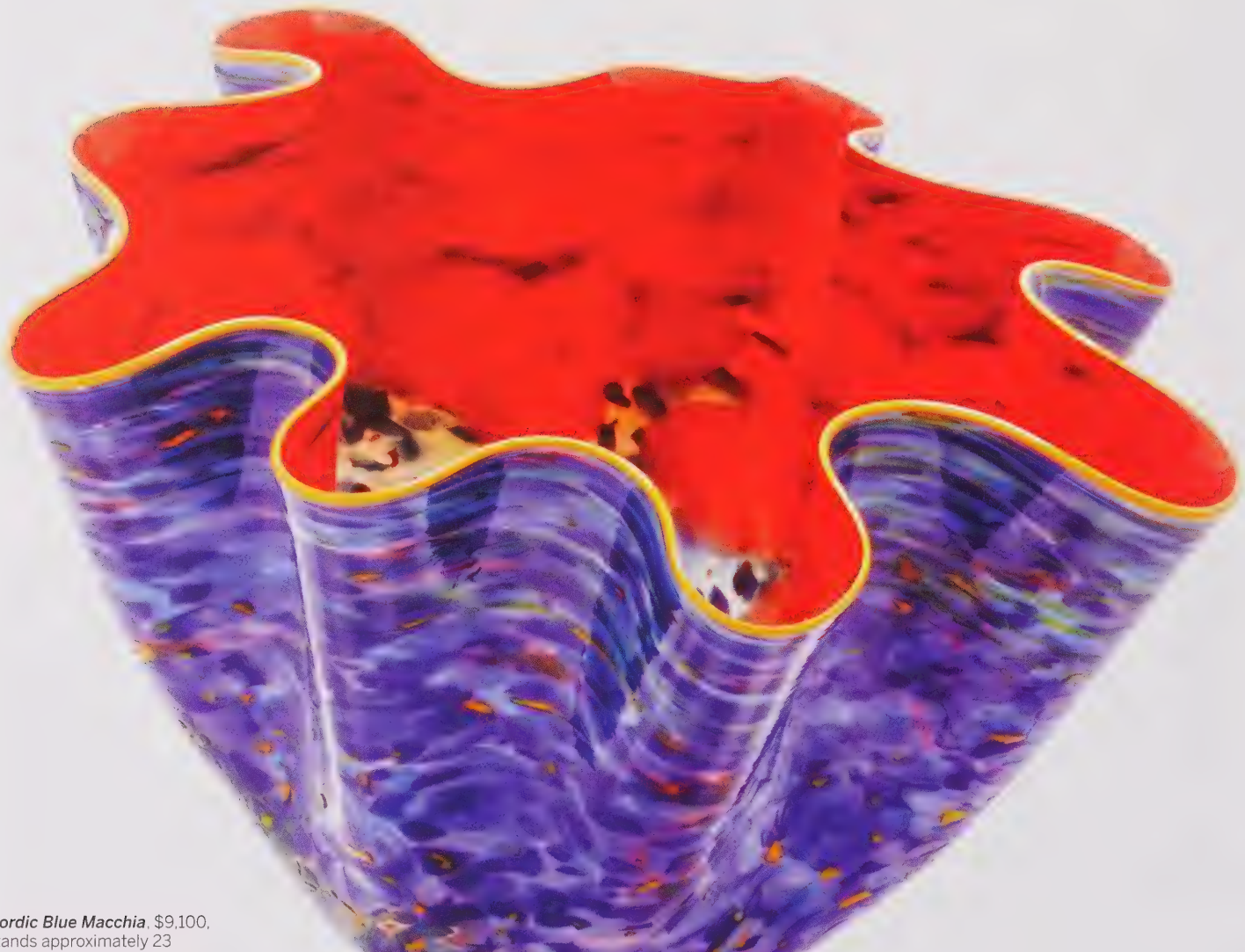
416.586.8034
travel@rom.on.ca
rom.on.ca/travel

CHIHULY FOR YOU...

A stained-glass window and a foggy day inspired Dale Chihuly's vibrantly bold *Macchia series*. "I remembered that if one was looking at a stained-glass window...the window didn't look as colourful when there was a bright, blue sky in the background as it did when it was foggy. It's the white of the fog, like a light table, that allows you to see the true colours," the artist has said. In 1981, Chihuly began implementing a process to achieve an effect similar to what he had noticed. Sandwiching a layer of white glass in between two layers of coloured glass allows the daring colour combinations in his *Macchia* series.

WHERE TO FIND IT

The *Nordic Blue Macchia* and other Chihuly items, such as art books, stationery, prints, and apparel, are available for purchase in the ROM Boutique. For more information call **416-586-5766**.*



Nordic Blue Macchia, $9,100, stands approximately 23 centimetres tall and is a 2016 Chihuly Workshop Studio Edition.

*ROM Members' discount does not apply to Studio Edition glass and limited edition prints.

rom governors

creating the next century together

ANCIENT MEMORIES

Growing up at the ROM

A visit to the ROM can transport you to faraway and fascinating places, powerful periods in history, and past civilizations or natural events that have shaped our world today. For a child, it can foster a lifelong love of learning, spark new passions, and conjure magical places in the imagination.

As a mom of two (now grown-up!) children, I love seeing our galleries and classrooms bursting with wide-eyed kids during the summer months. ROM Summer Club is not your average camp—it's the camp of future palaeontologists, archaeologists, scientists, engineers, artists and playwrights—and the only place in the city where learning spaces feature giant dinosaurs, Nisga'a and Haida crest poles that rise storeys high, and mummies from thousands of years ago.

When one of our captivating educators tells a story at the Museum, they tell it with awe-inspiring artifacts and specimens around them. Only at the ROM do kids have the opportunity to explore natural history and world cultures through engaging activities like making comets out of dry ice, Skyping with curators working in the field, feeding live fish in a coral reef tank, or presenting a defence plan against zombies to a panel of archaeologists and Museum security staff!

If you attended any educational programs as a child at the Museum, you know how formative and memorable these special experiences can be and how worthy they are of support. To learn more about how you can help support important educational initiatives and the School Visits Bursary Program at the ROM, please visit **rom.on.ca/support**, make a donation at **rom.on.ca/donate**, or call us at **416.586.5660**.

Susan

SUSAN HORVATH
PRESIDENT & CEO
RPC FELLOW

Photo by Sian Richards.

BECOME A ROM CORPORATE MEMBER!

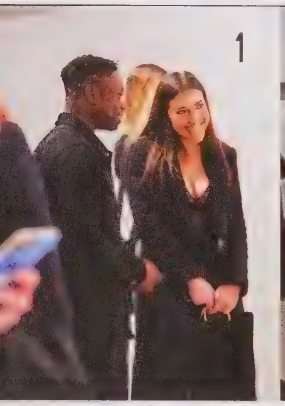
Corporate membership at the Museum offers a multitude of exciting experiences for employees and clients, special privileges, and unique benefits, including free admission, exhibition previews, and behind-the-scenes tours. Support from our corporate community is vital to the ROM's ability to offer world-class exhibits and public programs. Visit **rom.on.ca/corporatemember** or contact **corporate@rom.on.ca** or **416.586.5736** for more information.

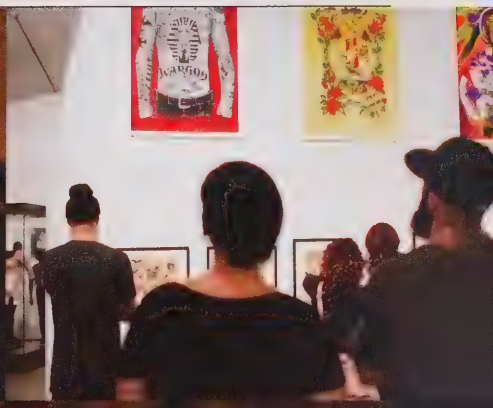
DYNAMIC DISPLAY OF SUPPORT

We're thrilled to partner with Saks Fifth Avenue for the ROM's upcoming *CHIHULY* exhibition, opening June 25. Visit the flagship department store in CF Toronto Eaton Centre this summer for an exclusive window display exploring colour, light, and form by Dale Chihuly, one of the world's leading artists working in glass today.

GET IN TOUCH

416.586.8055
susanh@rom.on.ca
rom.on.ca/support
@SusanH_ROM





EVENTS

TATTOOS OPENING PARTY

The ROM's Young Patrons Circle (YPC) and Royal Patrons Circle (RPC) members were among the first to see the ROM's Spring 2016 exhibition *Tattoos: Ritual. Identity. Obsession. Art.* More than 450 patrons explored the fascinating world of tattooing and its 5,000-year-old history at an exclusive exhibition preview and opening party on March 30, 2016. Become a YPC or RPC member by June 13 to attend the exclusive opening party and preview for the ROM's next major exhibition, *CHIHULY*, featuring explorations in colour, light, and form by Dale Chihuly—a pioneer of the studio glass movement and considered one of the world's foremost artists working in glass today.

Visit **rom.on.ca/patrons** or call **416.586.8003** for more information!

1. Bjanka Novak and Elie Jonathan.
2. Ann and Julien with Louise van Teylingen.
3. Bruce Jones with Neil Cochrane.
4. Andre Zadorozny. **5.** Conor Gains Band.
6. Josh Basseches (Director and CEO, ROM), Susan Horvath, (President & CEO, ROM Governors), Jennifer Ivey Bannock (ROM Governor) and Robert Pierce (Chair, ROM Governors). **7.** Kenneth Lister (Assistant Curator, Anthropology). **8.** Rita Ho with guests.

ABOVE: Club STEAMmates at St. Albans Boys and Girls Club mine for gems and minerals using satellite imaging technology.

RIGHT: Participants identify the "gems" they've mined using their scientific qualities.

PROGRAMS

Full Steam Ahead

KIDS EXPERIENCE THE ROM IN THEIR OWN BACKYARD

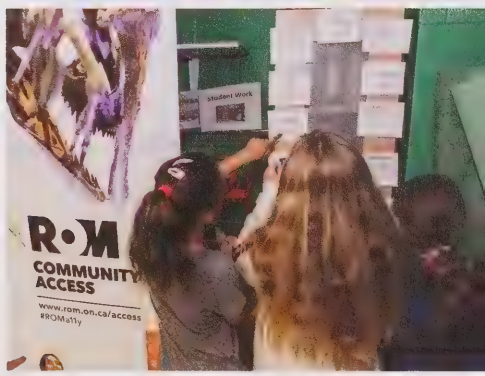
The children are clustered around the table, talking excitedly. There have been moments of frustration, fear of failure, and finally triumph as Club STEAM members play with "The Empathy Toy"—a blindfolded puzzle game that can be solved only when they learn to understand each other.

Club STEAM is a budding space in the hub of two Boys and Girls Club communities, one in downtown Toronto and the other at Jane and Finch, where kids engage with 21st-century museum experiences using the ROM as their portal. This unique pilot program is made possible with the generosity of the MacMillan Family Foundation and the Patrick and Barbara Keenan Foundation.

"We have brought the ROM to children who may not otherwise be able to experience their Museum due to distance or economic barriers," says Cheryl Blackman, Assistant Vice President, Audience Development, at the ROM. "Young participants are immersed in science, technology, engineering, art, and mathematics (STEAM) activities, embedded in the foundations of empathy and community."

Parents and older siblings look on with admiration as the group transforms into engineers to design and craft modes of transportation. "Each session ends with negotiating for later pickup times due to their deep levels of engagement," Jamea Zuberi, a 23-year teaching veteran and education access specialist, says with a laugh, adding that the group is "beyond excited" for their upcoming Saturday visits to the ROM.

"It's full steam ahead for every child in this vital program," she says. "They are learning to care for each other, solve problems collaboratively, and be agents of change in their communities."



MAKE A DONATION

Help us bring Club STEAM to more Boys & Girls Clubs! To learn more, please contact Kathryn De Carlo at **kathrynd@rom.on.ca** or **416.586.5745**.

Tattoos event photos by Ryan Walker. Club STEAM photo by Vincent Luk.

ROYAL
ONTARIO
MUSEUM
ROM CLASSIC
GOLF TOURNAMENT
SEPTEMBER 12, 2016
BEACON HALL GOLF CLUB
Join us for a memorable day of golf in support of the ROM! Foursomes are available at $5,000 each and sponsorship opportunities start at $2,500. Contact Katie McMullen at 416.586.5772 or katiemc@rom.on.ca for more information.

EVENTS

Celebrating Japanese Art

A LEGACY OF STORYTELLING AND SUPPORT

The ROM's world-class Japanese collection and Japan's storied Edo Period (1603–1868) captivated members of the Japanese business and cultural community, who gathered on April 12 for an exclusive look at some stunning, newly acquired *ukiyo-e* woodblock prints and a salon-style talk with leading experts.

"The ROM stewards the largest collection of Japanese art in Canada, a rich resource for international research and inspiring exhibitions," says Asato Ikeda, Curator and Bishop White Postdoctoral Fellow of Japanese Art. "Audiences are engaging with these cultural artifacts through a year of special programming made possible by our generous donors."

The Museum is grateful to the Consulate General of Japan in Toronto and the Bishop White Committee for their continuous support of the ROM's Japanese initiatives as we share our remarkable collection of prints, paintings, books, kimonos, and armour with the public. ◘

MAKE A DIFFERENCE

Building on generous support from the Bishop White Committee, the ROM is seeking to endow a permanent curatorial presence for Japanese art and culture as well as to digitize this incredible collection and share it with the world. To learn how you can help, please contact Katie McMillan at **katiem@rom.on.ca** or **416.586.5582**.

1

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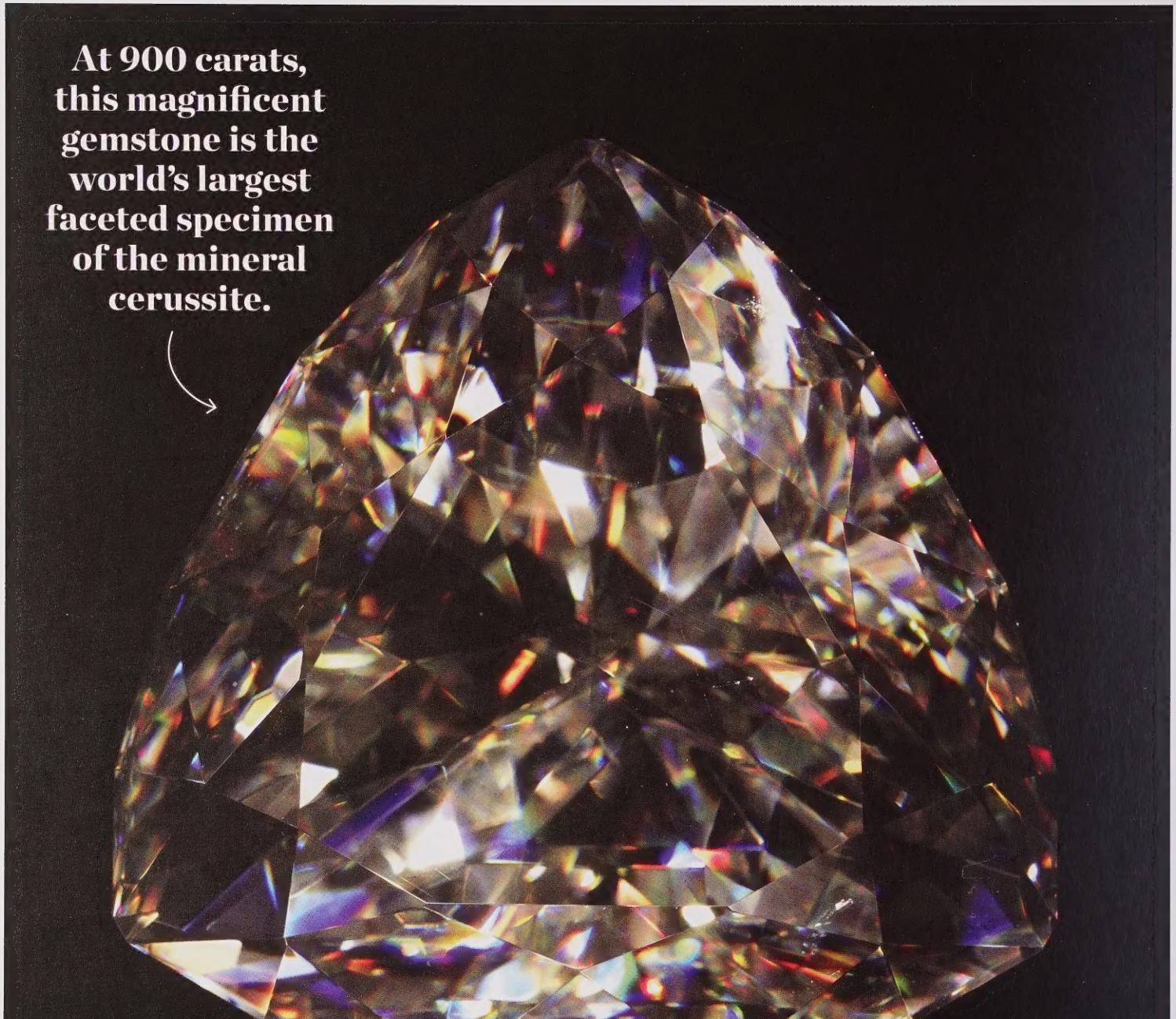
1. Stephen Bowman, Asato Ikeda, and John Craig. **2.** Ogata Gekkō, *47 Ronin*, early 19th century. **3.** Philip Cheong. **4.** Sascha Priewe and Asato Ikeda. **5.** Sascha Priewe. **6.** Yasunori Nakayama, Consul General of Japan, Deanne Orr, Liz Mitchell, Asato Ikeda, and Josh Basseches. **7.** *Tabaimo*, Yume-Nikki Nippon, 2002. **8.** Kara Ma and Chen Shen.

Photos by Ryan Walker.



Light of the Desert Cerussite Gem

Cerussite, a lead carbonate mineral, is extremely sensitive to heat and vibration—even warmth from the palm of a hand can damage it. Just imagine how much time and care the gem cutter must have taken to ensure that the inevitable heat generated during polishing and grinding wouldn't shatter this specimen.

The Light of the Desert was so named because of its dispersion (or fire) and for the deserts of Namibia, where it was found, and Arizona, where it was faceted. Dispersion, caused by the splitting of white light into the spectrum of colours, is even greater in cerussite than in a diamond. The Light of the Desert's sheer size, precision faceting, and lack of inclusions (imperfections in the stone that inhibit the refraction of light) ensure its place as one of the world's most spectacular gemstones. ◘

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